

Symphonie fantastique, Opus 14 of Hector Berlioz (Chicago Symphony Orchestra, Sir Georg Solti, conductor; WNCN)

The disposition of the raw materials and what are the raw materials. The raw materials are always the same. Repetition raw materials repeating and the form is always different. The triangle and the spectator--the triangle and the player and the raw materials here are sixteen in number and fifteen d'entre eux are within the triangle and the sixteenth is between the triangle and the joueur/spectator. The triangle and the spectator and the sixteenth element is the fulcrum. Raw materials and the number of components is fixed and the number of possible plots is fixed which means that all plots are dull and only one of the fifteen components within the triangle is in a fixed position and the privileged component is number five if one's point of view is that of the jouer/spectator but the privileged component is not number five but it is in position number five. The raw materials can of course be formed by an arbitrary mould and the formed components which emerge therefrom can be varied almost infinitely and a good example is Haydn. Symphony No. 1 in D major--Symphony No. 104 in D major "London" and beginnings and endings D major to D major and No. 4 is in D major and No. 6 "Le Matin" is in D major and No. 10 is in D major and No. 13 is in D major and No. 15 is in D major and No. 19 is in D major and No. 31 "Hornsignal" is in D major and No. 53 "L'Impériale" is in D major and No. 61 is in D major and No. 70 is in D major and No. 73 "Hunt" is in D major and No. 75 is in D major and No. 93 is in D major and No. 96 "Miracle" is in D major and No. 101 "Clock" is in D major and that makes seventeen symphonies in D major and 23, 24, 25, 27, 32 33, 36, 37, 38, 40, 41, 42, 50, 51, 55, 56, 57, 58, 62, 65, 66, 67, 68, 69, 71, 72, 74, 76, 79, 86, and 93 what are the keys of those symphonies and what is there about D major for Haydn and did Berlioz make the decision that his Grande Messe des Morts would like his Symphonie fantastique be presented to the world on December 5th and did T. S. Eliot decide that he would go to 27, rue de Fleurus on the same day that he had gone to Hogarth House and the answer is that it can not be a co-incidence and Haydn and D major and Eliot and November 15th and Strauss and E flat.

(Tap-a-Keg; L'Aire: 12-5-75)